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ABSTRACT

The guide presents instructions for art activities to be used by parents at home, particularly with handicapped children. The objective is to encourage parents to bring the arts into the lives of these children on a regular basis and also to help them develop basic learning skills, self-esteem, and an interest in the arts. The guide is divided into four sections. Section I focuses on 11 body movement activities, developing skills involving spatial orientation, basic skills, interpretative movement, coordination, and balance. Section II presents eight dramatic activities, including pantomiming, playing games, acting, using puppets, and presenting a short play. Section III includes 15 music activities in three parts, emphasizing sound awareness, rhythm, and singing. Instructions for parents about equipment and making homemade instruments are included, as well as a list of suggested sources, such as songbooks, records, and music catalogs. Section IV presents 15 visual arts activities covering drawing, various types of printmaking and collages, making masks and puppets, and working with paper and clay. The introduction includes notes about time allotment and setting up a work area. For each activity in the four sections the following information is offered: pre-activity instructions including suggestions for types of handicaps, title, objectives, needed materials, teaching process, and variations. (CK)

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ARTS ACTIVITIES BANK

FOR PARENTS

SP 012 846

MONTGOMERY COUNTY PUBLIC SCHOOLS
Department of Instructional Planning and Development
Division of Aesthetic Education
Interrelated ARTS Program

1980

SEP 2 2 1980

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Rockville, Maryland

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FOREWORD

This book contains arts activities which have been developed, tested, and refined by teachers from the Interrelated ARTS Program and by Grace Cangialosi, music teacher at Stephen Knolls and Concord schools.

The activities are the result of teachers' working with handicapped youngsters over a three-year period throughout Montgomery County, Maryland. The *Arts Activities Bank for Parents* is designed to be used at home with handicapped young people. It is our hope that these activities will help bring the arts on a more regular basis into the lives of handicapped young people while developing basic learning skills, self-concept, and interest in the arts. Throughout the book, the pronoun "he" has been used to avoid confusion.

Since this is the first draft of the *Arts Activities Bank,* we would appreciate your submitting ideas, suggestions, or modifications of lessons to the Interrelated ARTS Program office.

The *Arts Activities Bank for Parents* was developed by the Montgomery County Public Schools, Maryland, and through funding from a grant provided by The National Committee, Arts for the Handicapped.

Good luck and have fun.

Eoline Kukuk, Coordinator
Interrelated ARTS Program
Phone: (301) 942-8081

DANCE/MOVEMENT

INTRODUCTION

All children love to move. This is especially true of children with handicapping conditions. The child confined to a wheel chair is especially eager to move, for this is an area of endeavor from which he is frequently encouraged to stay away. Activities can easily be adapted to allow for movement of various body parts. Children with limited sight or hearing can, through movement, organize their ideas and feelings and successfully communicate with others.

All children can learn basic concepts more readily if they move their bodies as they learn. In many of these activities, the primary purpose is to learn basic concepts and skills rather than to explore dance as an art form. Whenever possible, the activities should be repeated and extended to allow your child to enjoy moving in patterns . . . . . to enjoy dancing.

Developed by
Jane Lynn
ARTS Team Member (Dance/Movement)

ART FORM: DANCE/MOVEMENT

NOTE TO PARENTS:

This activity is greatly enhanced by the use of music.

At least three people are needed for this activity.

SPATIAL ORIENTATION — DIRECTION

TITLE: *High-Low*

OBJECTIVE:
- The child will develop and demonstrate an understanding of the concepts of over-under, high-low, big-small, front-back.

MATERIALS:
- Broom
- Radio or record player and an upbeat record

PROCESS:
1. Hold the broom high in the air between two people. Make sure the broom is level. Tell the child to pretend the broom is a bridge that gets lower. The child may not touch the bridge. The space under the bridge will get smaller. The child will therefore have to become smaller.
2. Ask the child to go under the bridge. Each time the child passes under the bridge, it is lowered a little bit.
3. As the bridge lowers, the child must bend to become small. Eventually the child will have to crawl and then slither on the floor under the bridge.
4. Reverse the sequence, making the bridge higher each time the child goes under it. The child must now become larger to fill up the space under the bridge.

EXTENSIONS:
1. Place various conditions on how the child goes under the bridge. For instance:
   a) Go under forward.
   b) Go under backward.
   c) Go under on your stomach.
   d) Go under sliding on your back.
   e) Go under touching three different body parts on the floor.
2. Go *over* the bridge.

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

It may be helpful to take your time with the sequential steps of this activity. The first step may take a week; the second step another week; the fourth step one or two weeks.

It is best to use the whole body for this activity if your child is able; otherwise any body part can assume the yarn shapes. Visually impaired children can *feel* the yarn shapes.

It is not necessary for your child to walk along the shape. He may scoot along the shape, or follow with his arms, or even "walk" along it with his eyes.

SPATIAL ORIENTATION — SHAPES

TITLE: *Yarn Shapes*

OBJECTIVES:

- The child will learn to recognize different shapes.
- The child will be able to translate a visual or tactile image into a body movement.
- The child will learn how to spell his first name.

MATERIALS:

- Thick rug yarn, about 6 ft. long

PROCESS:

1. Place the yarn on the floor in a straight line. Ask the child to imitate the shape with his body or with a body part.
2. Change the yarn into a curved shape. Ask the child to imitate the curved shape with his body.
3. Have the child make a shape with the yarn for you to imitate. Ask him to name the shapes he makes with the yarn.
4. Make the yarn into the first letter of the child's first name. Ask the child to identify the letter and to walk carefully along the yarn. Repeat this procedure until all of the letters in the child's name have been spelled and travelled along.
5. Ask the child to manipulate the yarn to spell his own name.

EXTENSIONS:

1. Ask the child to travel along the letter while saying either the letter or the *sound* of the letter.
2. At a separate time, after making either a shape, a letter, or a number with the yarn, ask the child to travel along the yarn in the following ways, one at a time:

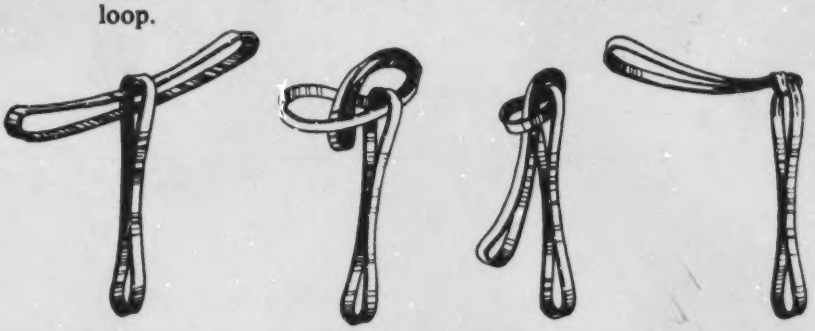
   a) Hop
   b) Walk backwards
   c) Tiptoe
   d) Jog
   e) Jump
   f) Bend low

NOTES TO PARENTS:

This is an especially good way for non-verbal children to learn geometric shapes.

Directions for making a rubber band rope chain:

1. Place one rubber band in each hand. Thread one rubber band through the other.
2. Hold both ends of the threaded band so that the other band hangs from it.
3. Tuck the right-hand loop of the band under the left-hand loop and pull tight to form a knot. Add additional bands until your rope chain is about 8′ long. Tie the ends together to form a loop.



SPATIAL ORIENTATION — GEOMETRIC SHAPES

TITLE: *Stretch the Shape*

OBJECTIVE: . The child will learn to recognize a variety of geometric shapes and translate them into body movements.

MATERIALS: . A rubber band rope chain or a 3′ piece of 2″ wide elastic, sewn together at the ends to form a loop

PROCESS:

1. Explain to your child that he will be using the rubber band rope to make shapes.
2. Hold one side of the rope, and have your child hold the other side. Try to make the following shapes: circle, rectangle, triangle, square.
3. Change the shapes by making them small, narrow, wide, etc.
4. Ask the child to lie on the floor and put the rubber band rope on his hands and feet. Ask him to stretch as long and wide as he is able. The rubber band rope should now be "framing" the child's body. Ask him to make the following kinds of movements: twisting, rolling, opening, closing, curving.
5. Ask the child to stand and repeat the above step.

EXTENSIONS: Ask the child to respond to the following questions by manipulating the rubber band rope into the correct shape:

1. What shape is the door?
2. What shape is the window?
3. What shape is a stop sign?
4. What shape is a house?

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

You may want to preserve pictures for repeated use in certain activities by gluing the pictures to cardboard. Opened cereal boxes are handy sources of cardboard.

The establishment of a rhythm creates a structure for your child, but it can easily be eliminated if it seems to confuse your child or pressure him.

BASIC LIFE SKILLS — SEQUENCING

TITLE: *Getting Dressed*

OBJECTIVE:

. The child will be able to put a series of events in proper sequence and be able to repeat a movement pattern.

MATERIALS:

. Cut pictures out of a mail order catalog, such as Sears or J.C. Penney, which show children in clothing worn at different times of day. If you don't have such a catalog or if your child would have difficulty seeing the pictures, use the child's own clothing.

PROCESS:

1. Ask the child to place the pictures in the correct sequential order, side by side, face up, on the floor. Help him if he is having difficulty.
2. Ask the child to stand by the first picture and show how to put on that article of clothing. The parent can count to five slowly and keep time by clapping to establish a rhythm while the child moves. The parent can say "Stop" at the count of five.
3. Ask the child to move to the next picture. Repeat the activity until all of the pictures have been acted out in movement.
4. Repeat the entire sequence until the child performs the movement without hesitation.
5. Begin from the final picture and have the child reverse the process, pantomiming getting *un*dressed.

EXTENSIONS:

1. Collect the pictures. Ask the child to perform the "dressing dance" without the visual clues. Offer help if your child has difficulty remembering the sequence. It may be helpful to chant a description of your child's action as he moves.
2. Once your child is able to do this activity with ease, play different records as the child moves, and have him change the quality of his movements as the music suggests.

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

If the child is not able to discriminate the name of the month visually on the square, use textured carpet squares and have the child move from square to square as he names the months of the year. He will enjoy this more than simply sitting and naming the months.

The cards can be embellished with designs or stickers representing holidays or seasons which occur in that month. These would provide visual clues for the child who cannot yet read.

Mastery of Step 1 may take up to three weeks. You may want to allow one to two weeks for mastery of Step 2.

BASIC LIFE SKILLS — SEQUENCING

TITLE: *Months and Numbers*

OBJECTIVE: . The child will be able to recognize and sequence the months of the year and the numbers one through twelve.

MATERIALS: . 12 squares of cardboard (or carpet squares) on which are written the names of the months. Write the appropriate number on the back of each square.

PROCESS:

1. Place the cardboard squares face up, in correct sequence on the floor. Ask the child to walk from square to square saying the name of the month as he steps onto each square. Repeat the activity enough times for the child to become familiar with the names of the months and the sequence.

2. Scatter the squares so they are no longer sequential. Ask the child to find his way as he steps on the squares sequentially.

3. Reverse the cards for practice in sequencing the numbers 1 through 12. Repeat the activities previously described.

EXTENSIONS:

1. Ask the child to:
   a) Stand on his birthday month
   b) Stand on the month with Christmas or Chanukah in it and pick up a summer month
   c) Stand on a winter month and pick up an autumn month
   d) Stand on a spring month and pick up the month in which there is Valentine's Day
   e) Stand on a month and move to suggest an activity or the weather for that month

2. Ask the child to:
   a) Stand on number 1 and pick up number 4 (or any other combination of numbers)
   b) Stand on his age and pick up the number card which has the number of people in the family on it
   c) Pick up the numbers which form his address or phone number

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

The pictures may be replaced with the child's stuffed animals. The tactile stimulation provides another source of reinforcement. This would be especially valuable to the visually impaired child.

In the beginning, it does not matter how "correct" the child is. It *is* important that his actions be drawn from what he sees or knows about the animal.

INTERPRETIVE MOVEMENT

TITLE: *Animal Hide*

OBJECTIVE:
- The child will be able to identify the characteristics of various animals and translate these characteristics into movement and sound.

MATERIALS:
- Pictures of three or four different animals. Good sources: *National Geographic* and *Ranger Rick* magazines
- A laundry basket or a large cardboard box

PROCESS:
1. Show the animal pictures to the child, one at a time. Discuss each picture. Ask the child to name the animal in the picture, make the sound it makes, and note its distinguishing features (big jaws, scaly skin, feathers and wings, ways it gets around, whether it's friendly or mean, etc.)
2. Show the child the laundry basket or box. Ask the child to show you how the box could cover him. Play hide and seek with the box for a short while so he becomes accustomed to hiding in, under, and behind the basket or box.
3. Explain the Animal Hide game. Show one of the pictures to the child. He will hide under, in, or behind the basket. Count to 3. At the count of 3 the child will emerge from the basket, pretending to be the animal. The child is to show the animal's distinguishing features and make the animal's sound. Say, "Stop"; the child freezes. Repeat the activity with other animals. Repeat enough times so that the child responds without verbal cues from the parent, except for the counting.

EXTENSIONS:
1. Remove the pictures or stuffed animals from view. Ask the child to decide what animal he's going to pretend to be when he emerges from the basket. Guess the animal the child is portraying.
2. Take your child to the zoo and talk about how the animals look and move. Repeat the game at home.

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

This activity builds the same basic skills as the previous activity. The subject matter has been changed to appeal to adolescent interests.

INTERPRETIVE MOVEMENT

TITLE: *Be an Athlete*

OBJECTIVES:
- The child will be able to identify different sports movements.
- The child will be able to translate a visual image into movement.

MATERIALS:
- A selection of sports pictures depicting athletes, cut from the newspaper sports section

PROCESS:

1. Place four different sports pictures on the floor face up, leaving moving room between them. The pictures can be either in a straight line or in a circle.
2. Show the child where to begin. He is to stop at each picture. In front of each picture ask him to:
   a) Imitate the shape of the athlete in the picture
   b) Name the sport pictured
3. Repeat the activity, this time asking the child to move just like the athlete pictured. For example, the child will now pretend to pitch the baseball, shoot the basketball, swing the tennis racket, or glide on ice skates.
4. As the child becomes more proficient at imitating the movements and naming the sports, the pictures can be changed in placement, increased from 4 to 6 pictures, replaced with new pictures.
5. Help the child to develop a vocabulary to go with the sport in which he shows an interest. Encourage the child to collect his own sports pictures from the newspaper and to create more body poses imitating the pictures.

EXTENSIONS:

1. Watch the sport on television and talk about it with your child.
2. As the child pretends to play the sport, the parent can be the announcer who describes and defines the child's movements and gives validity to the experience.
3. Trade roles. The child can be the announcer while the parent pretends to be the athlete!

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

The "hands" on the clock do not have to be represented by the child's arms. The child may use his legs, shoulders, feet, fingers, or whatever body parts he is able to move.

With children who are proficient at telling time, begin with the extension.

BASIC LIFE SKILLS
INTERPRETIVE MOVEMENT

TITLE: *Telling Time*

OBJECTIVES:
- The child will be able to tell time.
- The child will be able to associate time of day with a specific activity and demonstrate the activity in pantomine.

MATERIALS:
- A "clock" made of a paper plate, brad fastener, and paper "hands"

PROCESS:

1. Tell the child that his arms are going to be like the "hands" on the clock. Note that the *hour* arm is always shorter than the *minute* arm. Tell the child that he is to imitate the clock arms with his own arms.

2. Select times during the day that are significant to the child, such as the time the child awakens, the time he goes to school, etc., to be shown through movement. Place the clock "hands" in the correct position. After each placment, ask the child to place his own hands like those of the clock. Say the time aloud. Discuss the significance of the time. For instance, "It's seven o'clock. It's the time I get up."

3. Repeat the specific times until the child can recognize them, can imitate the "hands" placement, and can correctly name the time represented.

EXTENSION: Instead of having the child imitate the placement of the hands of the clock, try the following:

Place the clock hands at a significant time with which the child is familiar. Have the child respond by showing what occurs at that time. For instance, the parent places the clock hands to read 12:00 noon; and the child responds by pantomiming eating lunch.

ART FORM: DANCE/MOVEMENT

NOTES TO PARENTS:

Using only dry ingredients in open containers, the visually impaired child can do this activity easily.

You can help your child develop pantomine skills by asking him specific questions as he moves. For example: "Do you eat it out of a bowl or a plate?" "Do you take big bites? . . . . sip it?" "Show whether or not you like the food."

BASIC LIFE SKILLS
INTERPRETIVE MOVEMENT

TITLE: *Let's Eat*

OBJECTIVES:
- The child will identify food packages by shape, color, and word recognition.
- The child will develop basic pantomine skills.

MATERIALS:
- A selection of 6 or more cans and/or boxes of food

PROCESS:

1. Place 6 cans and/or boxes in a line across the floor. Leave moving room between each item and the next.

2. Explain to the child that this is an obstacle course. The child is to move from item to item and will receive a small reward at the end of the course.

3. Show the child where to begin. At each item, the child has to show how to eat or how to prepare the food that is inside the container. The correct action must be shown before he can proceed to the next item. If the child needs clues, the box or can may be shaken gently so the child can feel the weight and hear the sound.

EXTENSIONS: Develop other conditions for progressing through the course. For instance:

1. The child can make, with his body, the shape of the food that is inside the container.

2. The child can describe, through body movement, the color of the food inside the container.

3. The child can make, with his body, the shape of the letters that spell the name of the food on the label.

NOTES TO PARENTS:

If your child is unable to keep the balloon bouncing in the air, ask him to hold the balloon and "bounce" it on the body parts called.

AWARENESS OF BODY PARTS
COORDINATION

TITLE: *Balloon Bounce*

OBJECTIVE:
- The child will be able to identify his own body parts and isolate their movement while moving his body as a whole.

MATERIALS:
- An inflated balloon
- Upbeat popular music (either on the radio or with a record player and record)

PROCESS:

1. Explain to the child that the balloon has some magic in it. The balloon is able to find parts of the body and can bounce off those special parts.

2. Ask the child to touch the following body parts, one at a time, with the balloon, as you call them out:
   a) hands
   b) head
   c) chest
   d) elbows
   e) knees
   f) hip
   g) foot and feet

3. Tell the child that he is going to dance with the balloon and will use the balloon as a dancing partner.

4. Call out the body part, turn on the music. The child must keep the balloon in the air, bouncing the balloon with the body part that was called. The music will stop. When the music stops, the child and the balloon must stop.

5. Repeat the activity until all the body parts mentioned have been named and used to bounce the balloon.

NOTES TO PARENTS:

Equipment needed for one pair of tin can stilts:

- 2 coffee cans (1, 2, or 3 lb. cans)
- coffee can plastic lids
- heavy rug yarn or twine
- one nail
- hammer
- knife

Directions for making stilts: Cut the yarn into lengths of 3-5 feet, depending on the height of the child who will use the stilts. With the nail, hammer a hole through the metal bottom of the can, as close to the side as possible. Hammer another hole opposite the first hole. Working from the outside of the can, insert one end of the yarn in one hole and the other in the opposite hole. Knot each end of the yarn, separately. Pull until the knots inside the can press against the bottom. Fasten the plastic lid in place on the open end. Proceed to make the second stilt.

COORDINATION AND BALANCE

TITLE: *Stilts*

OBJECTIVE:
- The child will develop balancing and coordination skills.

MATERIALS:
- Tin can stilts (equipment needed to make one pair)

PROCESS:
1. Ask the child to balance on the stilts by putting one can under each foot, grasping the corresponding yarn, and pulling tightly.
2. Ask the child to take steps on the stilts. Explain that his hands must lift the stilts when he picks up his feet.
3. Ask the child to count the number of steps he can take on the stilts without stopping.

EXTENSIONS:
1. Ask the child to try stepping sideways on the stilts.
2. Play some upbeat music. Ask the child to move rhythmically on the stilts. Play some slower music and repeat, stepping slowly.

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DRAMA

INTRODUCTION

Imaginative play comes very naturally to children. The activities in this section take advantage of that natural inclination, while developing perceptual and expressive skills. As children create stories for dramatic play, they learn to sequence events and carefully organize their thoughts.

These drama activities provide your child with opportunities to explore a wide variety of ideas and emotions. The timid child will find he can feel powerful; the forceful child will try experiencing fear — feelings these children might otherwise avoid. Many of these activities involve little or no speaking and, thus, are especially good for the hearing-impaired child.

Take turns with your child doing these activities; your participation will be encouraging. It is important, however, that you *not* always show your child what to do or how to do it. Be open to your child's own interpretations. *Correct* responses are not vitally important; exploration IS!

Developed by
Elizabeth Segal
ARTS Team Member (Drama)

NOTES TO PARENTS:

This game is fun for the entire family or for a group of friends.

The imaginative use of an object forces the child to look carefully and stretch his imagination to think of other objects having a similar shape.

BUILDING IMAGINATION
PANTOMIME

TITLE: *What Is It?*

OBJECTIVE: . The child will use an object imaginatively in pantomime.

MATERIALS: . A pole (or a scarf, or a box)

PROCESS:
1. Demonstrate through pantomime how the pole can become a small object such as a toothbrush, or a larger object such as an oar.
2. Take turns using the pole as an imaginary object.
3. Use a scarf in a similar way, as a costume, prop, or part of the scenery.
4. Use a box as an imaginary object, or use it as a container for imaginary objects.

EXTENSION: Select one of the imaginary objects demonstrated as the basis for a short skit.

ART FORM: DRAMA

NOTES TO PARENTS:

Some children learn best if *their* gestures are imitated first.

Enjoy it!

OBSERVATION SKILLS
COORDINATION

TITLE: *Imitate the Motion*

OBJECTIVES:

- The child will learn to observe carefully and reproduce another's actions.
- The child will create motions for another person to imitate.

PROCESS:

1. Show the child one simple hand motion. Ask, "Can you make my motion?" Show the beginning position for hands and repeat the motion. Hold the end position until the child sees clearly. Give the child several tries. Focus on what is successful imitation.

2. Say, "Now *you* make a motion for *me*." If the child makes too many motions, say, "That's too hard for me to do. Make it easy. Just one or two motions." Imitate whatever you can. Continue to take turns.

3 As the child's ability improves, add motions or add different body parts.

EXTENSION: Imitate a pantomime, such as sewing, painting a wall, etc.

NOTES TO PARENTS:

This activity teaches many skills. You will find it interesting yourself. It teaches sensitive interaction, coordination of movement in space and time, careful observation, and muscular control. It may be done better after "Imitate the Motion" on p. 18. This activity may be easier than imitation for a child who has less stop/start control of muscles.

This activity requires complete attention. If it is done carelessly, it loses its appeal.

Don't try to hold the child too long. This is a very demanding activity. Stop before you or the child is tired.

This activity can be especially appealing to children who have limited movement. As leaders in this activity, they should have their *ability* rather than their limitations emphasized.

OBSERVATION SKILLS
COORDINATION

TITLE: *Mirror Game*

OBJECTIVE: The child will observe and then follow the movements of another person; then he will lead that person in this activity.

PROCESS:

1. Show the child a mirror and demonstrate how the mirror image moves with your own movements.
2. Demonstrate the activity with someone else before using it with your child.
3. Ask, "Will you be my mirror?" Move smoothly and slowly, using your arms and hands only, at first. Watch the child and sensitively lead the movement for only a brief time.
4. Ask, "Can I be your mirror now?" Follow as best you can. If you can't keep up, ask the child to slow down.
5. As each of you improves, ask someone else to see whether he can tell who is the mirror. If he can't tell easily, you are both a success!
6. Add body parts one at a time. Change from high to low. Add facial expressions. Vary the game to keep it interesting, but keep it simple and flowing smoothly.
7. Play the game with other people.
8. As you improve, you can move back and forth in being the "mirror" without saying anything. That is really sensitive interaction!

EXTENSION: Find some music to accompany the movements.

NOTES TO PARENTS:

Pantomime is action without words or props. For many of us, pantomime can be difficult. The activities which follow will help to build skills used in pantomime.

It is easier to begin a pantomime if you both have a similar image to work from.

If your child is self-conscious about doing this activity, try the mask and puppet activities which follow. By acting "behind" a mask or puppet, he can feel more free to express himself.

PANTOMIME

TITLE: *Let's Try Pantomime!*

OBJECTIVE: . The child will pantomime an action using an imaginary object.

PROCESS:

1. Observe your child at play. Notice the dramatic activities that are part of his play.
2. Use these activities to demonstrate a pantomime for your child.
3. Agree upon an object, such as a piece of fruit. Hand your child the imaginary object, and ask him to pantomime an action.
4. Continue to take turns, accepting the child's suggestions for objects. Help each other discover different ways to pantomime the same objects.

SUGGESTED PANTOMIMES:

1. Putting on a hat, coat, gloves
2. Eating a banana, apple, popcorn, ice cream
3. Brushing teeth; combing hair; washing face
4. Throwing a ball; throwing different sizes; catching and hitting
5. Washing dishes; making beds; carrying lumber
6. Making a sandwich; decorating for a party; making a cake

ART FORM: DRAMA

NOTES TO PARENTS:

It may be fun to use a mask to express behavior that is not normally acceptable and to clarify when, where, and with whom certain behavior is correct or incorrect. The child will learn by showing both pleasant and unpleasant behavior. *Keep it fun!* The parent can enjoy the game while being instructive.

Because the child cannot see the mask when he's behind it, it may be helpful to begin by holding the mask before *your* face and demonstrating.

EXPRESSIVE SKILLS
SOCIAL SKILLS

TITLE: *Masks*

OBJECTIVES:

- The child will distinguish between various kinds of social behaviors.
- The child will develop expressive language to demonstrate different social behavior.

PROCESS:

1. Make masks as suggested in the Visual Art section on p. 76.
2. Have the child choose a mask and name the character. Have him identify the character as being pleasant or unpleasant.
3. Ask the child to say "Good morning" or "Good night" as the mask's character would say it.
4. Have the child speak as though the mask character were:
   - passing food at the table
   - buying something at the store
   - getting attention when someone is talking
   - receiving or giving a gift
   - sharing the television set
5. Help your child identify which behavior is acceptable and which is not.

NOTES TO PARENTS:

Children are sometimes confused about which emotion is being expressed by others or what names to give the feelings they have themselves. Parents can help by naming emotions *they* feel and express and by recognizing an emotion clearly felt and expressed by the children in the household. It is also important to separate the *feeling* from the *action,* in approving or disapproving of behavior. Example: "You certainly look angry, but you may not hit your little brother."

Try out the expressions for yourself and compare your own mirror image with the ones pictured. They will not be exactly the same. There is no one right way.

Visually impaired children can work from verbal clues as your speech conveys a particular emotion.

These activities may be done over a long period of time. One emotion a day at first will be easier to clarify.

BASIC ACTING SKILLS

TITLE: *The Way I Feel*

OBJECTIVES:
- The child will recognize and name specific emotions expressed by others.
- The child will develop the ability to express a variety of emotions.

MATERIALS:
- A mirror; any photographs of your child that show emotions; pictures of people with different expressions that obviously show happiness, sadness, anger, fear, surprise

PROCESS:

1. Show your child one of the pictures. Ask him to name the emotion, then to imitate the person in the picture. Encourage refinement of observation and expressive skills by asking, "What are his eyes doing?" "How does he hold his head?", etc.

2. Ask your child why that person might feel the way he does.

   Examples:

sadness	a sick pet
	a rained-out picnic
anger	A brother broke your toy.
fear	hearing strange noises at night
surprise	A magic ring brings a wish.
	A favorite relative arrives unexpectedly.

3. Based on your child's response, have him act out a little scene.

4. Continue with other pictures.

EXTENSION: When your child reads stories, have him show the feelings of the characters. Talk about how the character feels.

NOTES TO PARENTS:

If you will talk to your child's puppet, it will come alive and tell you things the child may hesitate to say. What does it matter if the *puppet* makes a mistake or says something silly?

Be willing to talk through *your* puppet, and tell things as well as ask questions.

CHARACTERIZATION

TITLE: *Bringing a Puppet to Life*

OBJECTIVE: . The child will make a puppet take on a character by the way it moves, talks, and interacts with another puppet.

MATERIALS: . At least two puppets. (See page 77 in the Visual Art section for ways to make puppets.)

PROCESS:

1. Give your own puppet a name and a character.
2. Have your puppet initiate conversation with your child's puppet by asking questions which will help to provide details about the puppet's character.

   Examples:

   What is your name? (Tell your own.)
   Where do you live?
   Are you happy? Why (or why not)?
   Are you sad? Why (or why not)?

3. Help each other express how the puppets feel by how they move and speak.
4. This activity may be repeated many times.

ART FORM: DRAMA

NOTES TO PARENTS:

You may be able to begin acting with the puppets immediately, or you may find it helpful to write out the skit first.

Suggested story:

Scene I

Once upon a time there was a (puppet, boy or girl) named _____. He/she lived _____ with _____. One day (puppet) was (doing what?) when (friend puppet) came by.

_____ said, (Let's go to the ---). _____ said, ("O.K." or "No, let's go to ---").

They finally decided to go to the _____ and went to ask permission.

Scene II

(Puppet) and (puppet friend) were allowed to go to the _____. On their way they had an accident. (Ask, "What happened?") _____.

or

They met danger. _____.

Scene III

They had a problem. (Clarify the problem.) _____.
So they (solved their problem) and went home.

CHARACTERIZATION
PLOT DEVELOPMENT

TITLE: *A Puppet Story*

OBJECTIVE: . The child will cooperatively develop and enact a dramatic plot for a puppet skit.

MATERIALS: . Two puppets, paper and pencil, the story outline

PROCESS:

1. Ask the child to choose several puppets for a story.
2. Have the child name the puppets; decide where they live; and tell one thing about each, such as what they like to eat, or what their favorite game is. Record this information on paper.
3. Narrate the skit, letting the child fill in the blanks. Go slowly in order to allow time for the puppets to act.
4. Repeat the skit, using each other's suggestions for improvements.

MUSIC

INTRODUCTION

It is probably safe to say that every child enjoys music, and this is no less true of the child with a handicapping condition. In fact, music very often provides him with an opportunity to demonstrate his abilities and his creativity that he does not find in other activities. By sharing some music time with your child, you can help him make the most of his skills in a way that will be enjoyable for the two of you and for other members of your family as well.

In each of the three sections, the activities are organized from the most simple to the more complex. By following the sequence of these activities, you will ensure your child's success.

No special talent is necessary, nor do you need to be concerned if some aspects of music are hard for you. You and your child can enjoy the sound of the words to a favorite song, even if it is a little hard to keep in tune. You can accompany his marching with your own clapping or with a small drum and be "in time" with him. You can use recorded music or the radio as a springboard for many of these activities. Through music, you and your child can expand your listening, moving, singing, rhyming, and countless other skills; but above all, you will be sharing in something that is enjoyable and beautiful.

"The woods would be very silent if no birds sang there except those that sing best."

—Thoreau

Developed by
Grace Cangialosi
Music Teacher
Concord and Stephen Knolls

WHAT DO YOU NEED?

You can do most of these activities using only your voice and various body sounds. However, you may want to use some or all of the items described in this section. Readymade instruments are nice if you happen to have them, but you and your child will probably enjoy making some instruments together. Try to be certain that the sound of any instrument you use is as pleasant and musical as possible; you want your child to become discriminating about what he hears.

Record Player

One with manual control is easiest to use, and it's nice (but not necessary) to have a pause control for some of the activities. If you are in the market for a new record player, see about getting one with a variable speed control. This allows you to speed a record up or slow it down without a distortion in the quality of the sound. Many records that contain excellent material are recorded too fast for young children to understand.

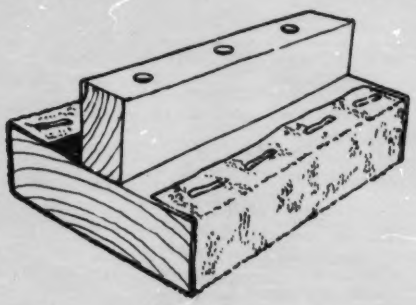
Homemade Instruments

Small drum — Make one from a large coffee can that has both ends removed and the plastic lid or a thin piece of rubber or chamois cloth stretched tightly over one end. You could have a different material on each end for variety.

Triangle — Yours can be made from a long heavy bolt suspended from a string. Use a thinner bolt for the striker. Be sure the bolt you choose has a nice "ring."

Jingle bells — Sew these on a soft, fuzzy wristband of fake fur that you can tie on the child's wrist, or mount them on a narrow piece of wood such as a ruler or a tongue depressor.

Sand blocks — Glue or staple coarse sandpaper around the sides and bottom of a rectangular block of wood about 1" thick. If you want to add handles, a strip of wood as long as the block may be nailed or glued to the top. This kind of handle is easier to grasp than a round knob.



Rhythm sticks, claves — Dowels work nicely for these and do not need to be painted or stained. 12" is a good length. Experiment with dowels of various thicknesses; each sounds different from all others. Sections of broomsticks or closet poles make nice claves.

Jingle clog — This makes a nice substitute for a tambourine and is easily played with one hand. To make it, flatten several soft drink bottle caps with a hammer and use a nail to make a hole in the center of each one. Using a slightly smaller nail, fasten them in pairs to a section of thick dowel or a 1" x 1" piece of soft

wood. Be sure to leave them loose enough to make a sound. Nail them all on the same side of the wood so the back of the clog may be struck against the knee or the palm of the hand.

Maracas, shakers — There are many ways to make these, and choosing the materials to use for the container and the contents can be a good experience in sound exploration.

Container	Contents
Cardboard juice cans with lids replaced and taped on	Rice
Plastic pill bottles	Beans of various sizes
Small cardboard boxes	Sand
	Small pebbles
	Small nuts or bolts, etc.

Once you've made the body, you can fasten the shakers to dowel handles if you want to be fancy.

Readymade Instruments

Autoharp — This is a good instrument for supplying a chord accompaniment to songs and is fairly easy to learn. There are many self-instruction books available, and most folk and popular song collections include chord symbols in the music. There are a couple of limitations, however. The Autoharp must be tuned frequently; and this requires some time, as there are 36 strings. Also, it's not possible to play music that has been written in just any key. Before you decide to purchase an Autoharp, see whether you can borrow one for a trial.

Tone bells, Xylophone — These can be very nice for singing activities or for little original chants. Some children's toy xylophones have a very pleasant sound, especially the ones with tubular bars. Avoid those that sound "tinny." Tone bells, or resonator bells, are individually mounted on plastic or wooden boxes and are available in small sets of eight as well as larger sets designed for the classroom. They are somewhat more flexible than the xylophone, as you can select just the bell or bells you need for a song, depending on your child's level of skill.

Look Around You — and Listen!

Sometimes instruments turn up in unlikely places. Craft fairs often display folk instruments that are relatively easy to play and pleasant sounding. Small bells may be found in gift or department stores. Museum shops also very often have exotic but inexpensive instruments, as do import shops. You might encourage your child to hunt for small instruments on any family trips you take, so he will have a remembrance of the trip even as he is building a repertoire of instrumental sounds and his own personal collection of instruments.

I. AWARENESS OF SOUND

Basic to all music activities is the awareness of sound itself — its presence or absence, its loudness, the location of it, the kind of sound produced. Some children will be working at the awareness level and will enjoy simply reacting to the presence or absence of sound or to the contrast between two very different instruments. Other children may be ready to react to more subtle changes in speed, in mood, in high and low pitch, or in the form and organization of a composition.

The activities in this section will give you and your child some opportunities to sharpen your listening skills.

A cassette tape containing the songs and some activities for the music section is available from the Arts Resource Center located at Larchmont Elementary School.

ART FORM: MUSIC

NOTES TO PARENTS:

A hearing-impaired child can participate in at least the seated activities here by resting his hand on a speaker to feel the presence or absence of the sound vibrations and respond appropriately.

Hoops may be made quite easily from lengths of old garden hose or flexible plumbing pipe. Cut the tubing to the desired length and fit both ends over a 2-3″ piece of snugly fitting dowel. Staple or tack the tubing to the dowel and wrap the joint with plastic tape.

If there are a number of children present, as for a birthday party, these activities give everyone an equal chance to participate.

AWARENESS OF SOUND — SOUND AND SILENCE

TITLE: *Now You Hear It, Now You Don't*

OBJECTIVE:
- The child will respond to the stopping and starting of the music.

MATERIALS:
- Record player (with pause control, if possible) or piano
- Optional materials such as rhythm instruments, pictures of body positions, large hoops or cardboard circles

PROCESS: This activity is basically like the game of "Musical Chairs" in that the child is to begin an action when the music begins and stop it when the music stops. There are many activities and combinations possible, such as the following:

1. Have the child play a rhythm instrument, stopping each time the music stops.
2. Have the child walk around the room and freeze each time the music stops.
3. Have the child walk or dance and freeze in the position shown on a picture card which is held up when the music stops. Examples:

4. Each time the music stops, step into a hoop or onto a circle on the floor.

5. If there are several circles of different colors, name a color each time you start the music. The child must step on that color when the music stops. If he can't remember that long, name the color *when* the music stops.

VARIATION: For a party game, have several hoops, one for each child, being sure that at least one of them is fairly large. Each time the music begins, one hoop is taken away, as in the game of "Musical Chairs." However, instead of being "out," the child without a hoop must join someone else. By the end, only one large hoopful of children is left.

ART FORM: MUSIC

NOTES TO PARENTS:

Begin with two instruments that have very different sounds, such as jingle bells and sticks. When your child is absolutely sure of these, add a third, and so on.

If your child can't name the instrument or come over to the box to pick it out, bring the box to him.

If he has trouble answering at first, hold each instrument where he can see it and play it, asking, "Was it this one?"

AWARENESS OF SOUND — SOUND EXPLORATION

TITLE: *The Magic Box*

OBJECTIVE:

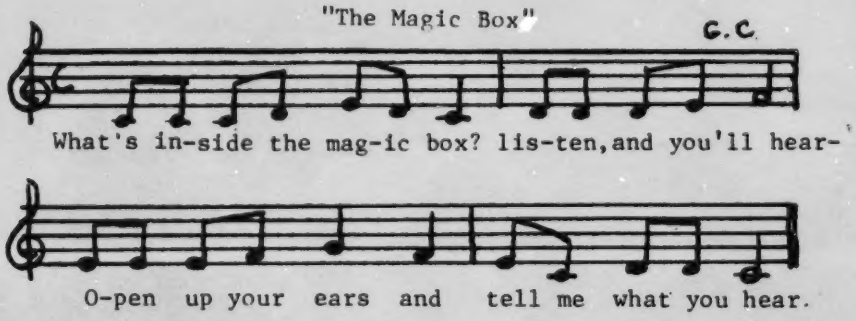
- The child will learn to recognize the sounds of various common instruments and be able to name or otherwise identify them.

MATERIALS:

- A large cardboard box, decorated or plain
- Two or more instruments

PROCESS:

1. Show the child the instruments and let him play or hear each one before you put it in the box.
2. Hold the box on your lap or place it on a table so the open side is facing you, away from the child.
3. Sing "The Magic Box" (below) or simply ask the child to listen as you play one instrument.
4. Have him either name the instrument he has just heard or come find it in the box.
5. If there are several children, have them take turns playing instruments and identifying them.



VARIATIONS:

1. Use common household objects instead of instruments. These might include a ring of keys, a timer, alarm clock, squeak toy, etc. Recordings of environmental sounds such as sirens, wind, telephone ringing, and the like are available.

2. Drape a blanket over the table or use a screen so your child can't see you. Make various body sounds, such as clapping, slapping thighs, "popping" with finger in your cheek, etc. Have your child either tell what you did or imitate the sound himself.

3. Using pictures of instruments introduces another set of skills. Have your child match each instrument with its picture first, so you are sure he recognizes them. As you play an instrument inside the box, he can hold up the correct picture.

NOTES TO PARENTS:

This would be a logical follow-up activity after the child has become very proficient at "Magic Box." The game format makes it suitable for a family or party group.

Have your child help find or make pictures for the lotto cards. They don't necessarily have to be identical, unless differences in the same instrument will be confusing to him. Just be sure he can easily identify each picture and match all the pictures of the same instrument.

As your child develops more sophisticated listening skills, you can introduce the sounds of band and orchestra instruments with this game. There are many good recordings designed for this specific purpose that contain short examples of each instrument playing alone. Examples:

Britten, Benjamin: "Young Person's Guide to the Orchestra."
Prokofiev: "Peter and the Wolf."
Golden Records: "Child's Introduction to the Orchestra."

AWARENESS OF SOUND — SOUND EXPLORATION

TITLE: *Listening Lotto*

OBJECTIVE:
- The child will identify familiar instruments by their sound and select the correct picture for each instrument.

MATERIALS:
- A card for each child, divided into six or nine squares, each containing a picture of a familiar instrument. Each card should be different, showing various instruments and various combinations of instruments.
- Six or nine buttons or other counters for each child
- A deck of small cards, each card showing a picture of an instrument on the larger cards
- One each of the instruments used on the cards, or recorded sounds of each one
- A box or screen to hide the instruments from the participants

PROCESS:
1. Give each child one large player card and enough counters to cover all the squares.
2. Turn up the top card of the instrument deck without letting the players see it, and play the instrument pictured.
3. Each player should place a counter on the picture of the correct instrument, if he has it on his card.
4. The first child to cover his card wins.

NOTES TO PARENTS:

This activity should take place over a number of sessions so the child has lots of experience with the concepts of loud and soft. (It's important to have contrast.)

Examples of "sound" pictures:

lion roaring	kitten sleeping
train	moonlit night
marching band	leaves falling

AWARENESS OF SOUND — LOUD AND SOFT

TITLE: *Loud and Soft*

OBJECTIVE:
- The child will recognize the difference between loud and soft sounds. He will show his understanding of this difference by playing instruments loudly or softly, by producing loud or soft body sounds, or by making large or small movements.

MATERIALS:
- Drum or other rhythm instruments
- Recordings of loud and soft music
- Pictures of things that make loud or soft sounds

PROCESS:
1. Play the drum loudly and softly and say "loud" or "soft" as you do each.
2. Have the child tell you whether you are playing loudly or softly.
3. Ask the child to play loudly or softly and say which he is playing.
4. Repeat the above procedure with other rhythm instruments.
5. Play a recording of loud or soft music. Have the child identify which it is and select an instrument to accompany it.
6. Have the child move to loud or soft music, using large, whole-body movements for the loud music and small movements for soft music.
7. Look at pictures showing "loud" and "soft" activities. Discuss each one and let the child select a piece of music that would fit.
8. Have the child act out the picture as he listens to the music he has selected.

NOTES TO PARENTS:

The child in a wheelchair can direct as someone else pushes him, if necessary.

This activity requires very accurate listening and will be difficult unless the child has had a lot of previous experience in distinguishing loud and soft sounds.

If a preliminary activity seems necessary, try hiding an alarm clock with a loud tick. The principle is the same: as the child gets nearer to the clock, the ticking will appear to be louder.

AWARENESS OF SOUND — LOUD AND SOFT

TITLE: *Hide the Thimble*

OBJECTIVE:
- The child will recognize loud and soft music and use the difference to help him find a hidden object.

MATERIALS:
- Thimble or other small object
- Record player and record, or piano

PROCESS:
1. Have the child leave the room while you hide the object.
2. When he comes back, explain that he must listen to music on the piano or record for his clues. The music will get louder as he gets closer to the object and softer as he gets farther away.
3. Watch the child carefully as he hunts, and vary the volume accordingly.

VARIATIONS:
1. This makes a nice birthday party game, hiding small favors. Each child gets to keep the one he finds.
2. For older or more skillful children, time each participant as he hunts for the object and award a grand prize to the one with the shortest time. (Each child should still get his individual prize, however.)

NOTES TO PARENTS:

Being able to locate the source of a sound can be an important life skill for any child. He needs to be aware of the location of a car horn or a siren, the call or cry of someone in need of help, or possibly the ringing of a telephone in an unfamiliar setting.

This type of activity is especially useful for the blind or visually-impaired child.

AWARENESS OF SOUND — LOCATION

TITLE: *Find the Bells*

OBJECTIVE:
- The child will learn to listen to the bells as they are moved around the room and find them after they have been hidden.

MATERIALS:
- Bells or maracas or any other easily shaken instrument

PROCESS:
1. Have the child sit in the middle of the room with his eyes closed.
2. Walk around the room, shaking the bells loudly.
3. Leave the bells in a semi-concealed spot and return to the child.
4. Tell the child to find the bells by remembering where he last heard them.

VARIATIONS: (For a group of children)

1. Children sit in a circle, one child in the middle with his eyes covered.
2. Children pass the bells around the circle, shaking them loudly as they do so.
3. At a signal from you, the child holding the bells puts them on the floor behind him and everyone puts his hands in his lap.
4. The child in the middle opens his eyes and names or points to the child with the bells. Two or three tries may be allowed, depending on the age and skill of the group.
5. When the child has been correctly named, he changes places with the child in the middle; and the game continues.

II. RHYTHMIC ACTIVITIES

Any mention of rhythm usually brings to mind the notion of "keeping time" or playing "in time" with some music. This is certainly a basic concept, but we also need to keep in mind the fact that our "time" may not be the same as the child's "time," especially if the child is very young or developmentally delayed.

It is of far greater importance at the beginning to help the child keep a *steady* beat with every part of his body and with his voice as he chants in rhythm. If he is not ambulatory or if he has only limited use of some limbs, he can be helped to feel and internalize the beat, even if he cannot produce the beat by himself.

NOTES TO PARENTS:

Letting the child set his own pace is very important at the beginning, and this is as true for the young child without handicapping conditions as it is for those who are limited in some way.

For the child who is not ambulatory or for one who has only limited use of his arms or legs, you must set the pace and also give him the physical sensation of keeping time with it. Some ways of doing this are included under Variations 2, 3, and 4.

RHYTHMIC ACTIVITIES — KEEPING A STEADY BEAT

TITLE: *Feel That Beat!*

OBJECTIVE:
- The child will feel and physically reproduce a steady beat.

MATERIALS:
- Drum
- Rhythm sticks or tambourine (optional)

PROCESS:
1. Tell the child to pretend he is in a parade and march around the room.
2. Let child start first, then pick up his beat with your drum. Watch closely to be sure you are speeding up or slowing down with him, if necessary.
3. Repeat the activity with all kinds of physical movements — clapping, slapping thighs, jumping, moving just one finger, nodding, etc. The important thing to remember is that the *child* should set the beat. You are the follower.

VARIATIONS:
1. Play march music on the piano, letting the child set the tempo first. Be sure you can see him as you are playing so you can change tempo as necessary.
2. You can give the child who is not ambulatory a feeling for regularity of beat by singing or playing a recording and tapping a rhythm stick against the sole of his shoe or slapping his soles gently with your hands in time to the music.
3. If the child can hold a rhythm stick or tambourine with one hand, have him hold it steady while you tap out the beat with another stick or with your hand.
4. You can also give a strong feeling of rhythmic pulse by standing behind the child as music is being played and tapping firmly with your palms against the back of his shoulders.
5. As the child becomes more proficient with large movements like marching or clapping, help him refine them: "Can you march two fingers on the table?" "Can you tap each finger on the table once, beginning with your little finger and going to your thumb?" "Can you move just your toes?"

ART FORM: MUSIC

NOTES TO PARENTS:

This may really be regarded as a *pre*-instrumental activity, since playing an instrument in time to the music is much more difficult for the child than using his body. He must have lots of opportunities to explore the beat physically before he can be expected to use instruments. That is why step 6 of the Process is the first step to mention actual playing.

Although some children never seem to have trouble keeping a beat, others find it is a slow and difficult process of growth. Try to make lots of brief, informal opportunities for your child to practice — clapping to a song on the radio or T.V., marching out to the car for a trip, "conducting" quietly at an informal outdoor band concert. As he is improving in this skill, be sure to continue with the activities which let *him* set the beat, as before, so he continues to understand the feeling of being in time. Try to be positive in your comments and to stop the activity when he shows the slightest sign of frustration or fatigue.

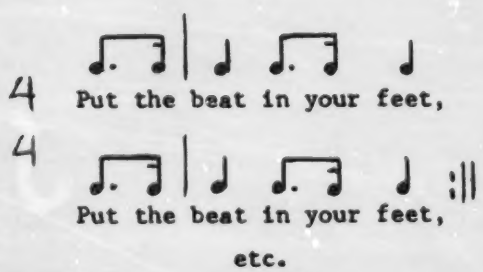
RHYTHMIC ACTIVITIES — KEEPING A STEADY BEAT

TITLE: *Play That Beat!*

OBJECTIVE:
- The child will learn to follow a beat set for him by a song or by an instrument.

MATERIALS:
- Recorded selection with a very strong, definite beat. March music is especially good.
- Rhythm instruments.

PROCESS:

1. With the child seated, play the music and tell the child to listen for a while and then to begin slapping his thighs with the beat.
2. Begin the movement with him as soon as you see he has picked up the beat.
3. Suggest that he "put the beat in his feet" and tap his feet on the floor. A repeated chant works well for this, and the child may want to chant with you:

Be sure to perform the movement *with* him.

4. Ask him to suggest other body parts that could take the beat. This can be done by means of the chant, changing the words after several repetitions.

5. After a number of motions have been performed while seated, have the child march to the music. The child in a wheelchair may be able to "march" his hands on his thighs, slapping them alternately. He may also be able to move his feet on the foot rests of his chair.

   This step is much more difficult to perform in time than the preceding ones, and numerous opportunities should be given for the child to try it.

NOTES TO PARENTS:

The easiest instruments for the child to play are the ones which can be shaken with one hand, such as the bells or maracas. However, it is very difficult to play these with a definite beat. For this reason, a small drum or tambourine that can be struck with the hand should be used first. Avoid instruments that must be played with a mallet or beater, as this introduces another complication for the child.

Sometimes the child with limited use of his hands can play a drum or tambourine with one foot if the instrument is held for him. This is worth a try

6. Now the child may be ready to transfer some of his rhythmic awareness and ability to rhythm instruments. Use a piece of music with which he is totally comfortable for his initial instrumental experience.

RHYTHMIC ACTIVITIES — KEEPING A STEADY BEAT

TITLE: *Sing That Beat!*

OBJECTIVE: . The child will learn to chant or sing words rhythmically and to clap or play the word rhythms to familiar songs and chants.

MATERIALS: . A nursery rhyme or song familiar to the child
"Twinkle, Twinkle" is used here as an example because all the lines have the same rhythmic pattern.

PROCESS: 1. Chant or sing with the child:

| | | | | | | | }
Twin-kle, twin-kle, lit-tle star (pause)

| | | | | | | | }
How I won- der what you are (pause)

| | | | | | | | }
Up a- bove the world so high (pause)

| | | | | | | | }
Like a dia-mond in the sky (pause)

(Repeat first two lines.)

2. Sing again, this time clapping on each syllable (or beat) of the song. Spreading the hands apart with palms facing upward at the end of each line will indicate the silence created by the rest.

3. After the child is successful at clapping the rhythm, have him select a rhythm instrument and play as he sings. As with the preceding activity, an instrument that can give a definite beat, such as a drum or tambourine, is better than maracas or jingle bells.

VARIATION: After the child has a repertoire of chants or simple songs whose rhythms he can clap, play a game by playing or clapping the word rhythm to see if he can identify the song. Of course, the rhythm should have some very striking features so they could not easily be confused with one another.

NOTES TO PARENTS

Making up original chants is a very effective tool in building language skills for any child. Be alert for subjects that might provide material for chants; often something the child is doing in school or a hobby or other special interest will spark some ideas.

From spoken chants, it is just a small step to original songs, as will be discussed in the next section. Rhyme and melody are not the key elements here; the words and rhythm are.

Pointing to the words as you chant them may seem unnecessary for some children, but it is sometimes useful to let them see that the words they choose and use can be written down and used by others. At some point many of them will begin to make the connection between what they are seeing and what they are saying.

RHYTHMIC ACTIVITIES — KEEPING A STEADY BEAT

TITLE: *Categories*

OBJECTIVES:
- The child will make up a chant of his own, using words belonging to a single category.
- The child will clap or otherwise play the rhythm of the words as he chants them.

MATERIALS:
- None required

PROCESS:

1. Have the child choose one of several favorite categories, such as foods, cars, colors, animals, etc. Make sure they are areas in which he has developed some vocabulary choices.
2. Ask him to suggest words that fit in his chosen category and write them on a large sheet of paper.
3. Have him help you arrange the words in a rhythmic pattern that is pleasing to him. You do not need to use all the words on your list, or you may find you need to add one or two more.
4. When you have decided on your arrangement, write out the chant. It is not necessary to include rhythmic notation.
5. Chant the words in a very rhythmic way as you point to them on the paper.

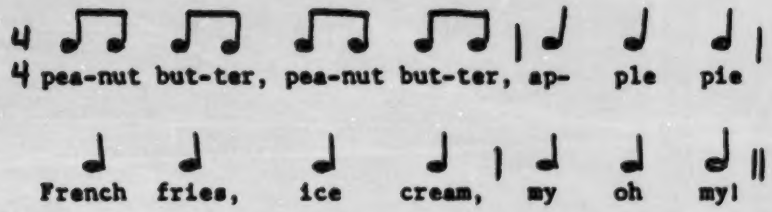
6. Select a body percussion sound to accompany the rhythm of the words.

Here are some examples using food as the category.

Word list:

peanut butter	French fries	coleslaw
ice cream	strawberries	milk
apple pie	spaghetti	Jell-o

1.



2.

III. SING! SING! SING!

If we stop to think about it, singing is a very pleasant way to learn and remember all sorts of different things. How many of us first learned the alphabet to the tune of "Twinkle, Twinkle, Little Star"? Pre-school children can remember and sing very complicated TV commericals almost as easily as they learn the simpler nursery rhymes.

Singing is an important social equalizer. Children out on the playground may be heard teasing one another in the time-honored way as they sing, "Johnny's got a girlfriend!" or "You can't catch me!" using the same universal melody as every generation before them. Many jump-rope rhymes and hand-clapping games are sung as well as chanted, and everyone in the group quickly learns the body of song literature that is a part of their community, their school, or their camp. Access to this music is very important for every child who does not wish to appear "different."

For the child whose verbal skills are underdeveloped, there is no quicker nor more pleasant way to help him than by singing with him.

In this section you will find some suggestions for informal spontaneous singing in ways that can aid language development and some suggestions for creating your own songs together. Use of an accompanying instrument, such as a guitar or piano, is nice for the harmony it provides, but your voice and your child's voice provide all the music you really need.

A list of some good song collections may be found in the list of sources which follows this section.

NOTES TO PARENTS:

Vocalizing is not the same as verbalizing, but it is an important first step in language development. The child with any kind of language or speech disorder, regardless of the cause, will enjoy singing activities in which the sounds he *can* sing are not only acceptable but welcome.

It may help at first if the songs you choose are catchy and have a well-defined beat.

You can also encourage your child to vocalize in a very natural, spontaneous way by vocalizing along with the radio at home or in the car as you go about your daily routine. Use sounds he can sing and encourage him to join you if he wants to. After all, some of the greatest jazz "scat" singers, like Ella Fitzgerald, are singing nothing more than nonsense syllables in a highly complex rhythm!

SINGING — SIMPLE VOCALIZING

TITLE: *La, La, La*

OBJECTIVE:
- The child will use his voice and whatever speech sounds he knows to sing new or familiar songs.

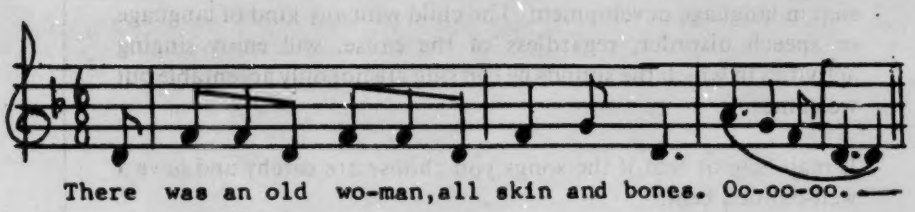
MATERIALS:
- A familiar song, either recorded or sung by the parent

PROCESS:
1. Select a song or instrumental piece your child has heard and enjoyed before.
2. Sing through the song with whatever sounds the child can sing. Do the whole song with "la," for example, or "fa," etc.

VARIATIONS:
1. Make the sound just one part of the song and highlight it. For example, sing "Old MacDonald had a song. . . And in this song he had a 'ba'. . . with a 'ba-ba' here. . ." etc. Your child might like to choose the sound he would like to use and sing with you just on the chorus.
2. You might like to try a recording that was developed especially for this purpose. It is the "La Song" on "Developing Everyday Skills Through Music & Movement," Volume 3. (Kimbo Records #LP7018)
3. Folk songs often contain examples of simple vocalization and are an invaluable source of all kinds of language experiences. An example of one of these, "Skin and Bones," is on the next page.

Skin and Bones

Traditional



2. One night she thought she'd take a walk,
   oo-oo-oo-oo

3. She walked down by the old graveyard,
   oo-oo-oo-oo

4. She saw the bones a-lyin' around,
   oo-oo-oo-oo

5. She went to the closet to get her a broom,
   oo-oo-oo-oo

6. She opened the door, and...

BOO!!

In addition to singing all the "oo" sections, your child may want to play that pattern on some tone bells or the xylophone.

This song is especially effective if you slow the last line down considerably and sing very mysteriously. No child can resist hollering that "BOO!"

NOTES TO PARENTS:

C (Call) is the parent's part; R (Response) is the child's part.

(Words):

C:	Well, I got up this morning.	R: Oh, yes!
C:	And I stretched my arms.	R: Oh, yes!
C:	Went to the closet.	R: Oh, yes!
C:	And found my clothes.	R: Oh, yes!
C:	Ate my breakfast.	R: Oh, yes!
C:	Now I'm ready to go.	R: Oh, yes!
C:	Gonna have a bright and shiny, happy-go-lucky day!	R: Oh, yes!

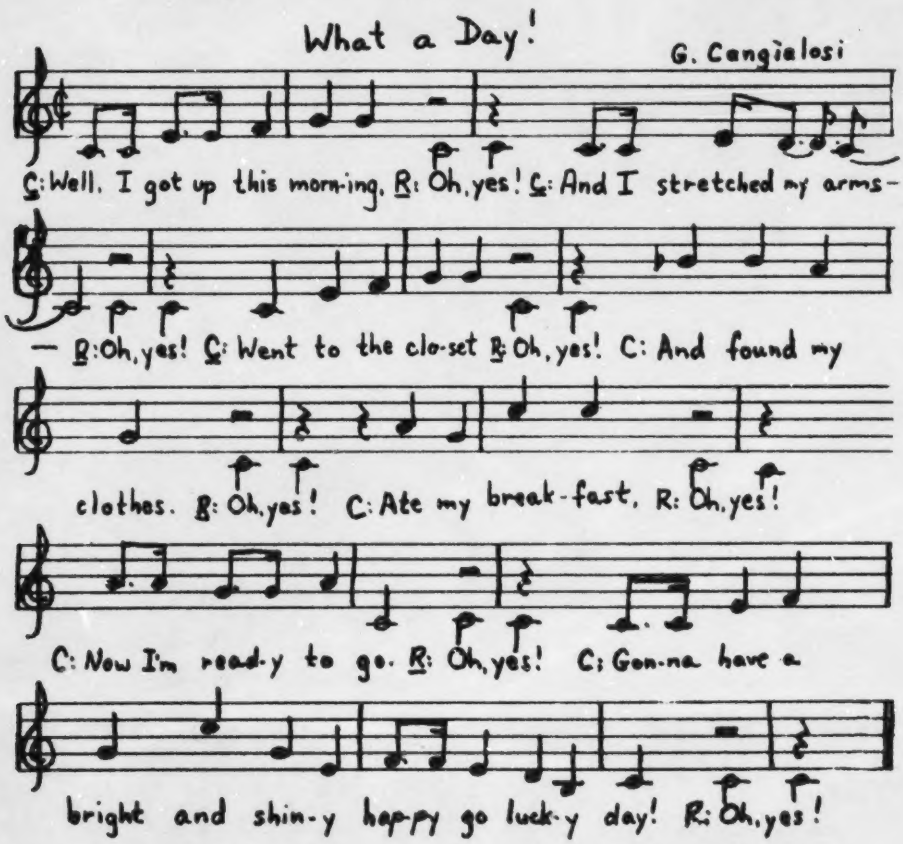
SINGING — ONE-WORD RESPONSES

TITLE: *Sing an Answer*

OBJECTIVE: . The child will sing a single short response to the lines of a song.

MATERIALS: . Simple song with a short, repeated response to each line

An example is given below:


What a Day!
G. Cangialosi
C: Well, I got up this morn-ing, R: Oh, yes! C: And I stretched my arms-
— R: Oh, yes! C: Went to the clo-set R: Oh, yes! C: And found my
clothes. R: Oh, yes! C: Ate my break-fast, R: Oh, yes!
C: Now I'm read-y to go. R: Oh, yes! C: Gon-na have a
bright and shin-y hap-py go luck-y day! R: Oh, yes!

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PROCESS:

1. Tell the child that at the end of every line you sing, he is to sing, "Oh, yes!"
2. Begin the song, cueing him at the end of each line.
3. After he knows what to expect and can sing the responses consistently, try having him accompany his singing with a "C" on the piano.

VARIATIONS:

1. Depending upon the child's verbal skills, the response may be changes to "Uh-huh!" or "Yeah, Yeah!"
2. Have the child supply words for additional activities to make another verse. For example:

   "I caught my school bus (Oh, yes!)
   And I went to school. (Oh, yes!)
   etc.

3. Make up your own short song-story that requires a brief repeated response.
4. Read the story *Pierre* by Maurice Sendak and have your child repeat the line, "I don't care!" each time it occurs in the story.

   Then listen to the musical version of *Pierre* on the album, "Really Rosie" with Carole King. (ODE Records SP77027 or PE34955)

NOTES TO PARENTS:

Not only singing, but also listening skills are encouraged through the use of "echo" singing.

Collections of camp and recreational songs very often contain "echo" songs.

Many of the Ella Jenkins recordings on the Folkways label are also good sources.

SINGING — ECHO

TITLE: *I Have a Little Echo*

OBJECTIVE:
- The child will develop confidence in singing and speaking by repeating exactly what he hears in a song.

MATERIALS:
- A song in which the lines are repeated exactly, such as "Are You Sleeping" or " 'Sippin' Cider Through a Straw"

PROCESS:

1. Tell the child to repeat whatever you sing.
2. Sing a line and then cue the child to repeat it. (A simple visual cue such as touching your chest when it is your turn and then pointing to him for his turn usually works well.)
3. You will probably need to repeat the line with him until he gains some confidence in his ability to remember and sing the line. However, keep emphasizing that he must always *listen* to you before he sings.

NOTES TO PARENTS:

In the song, C (Call) is the parent's or leader's part; R (Response) is the child's part.

(Words):

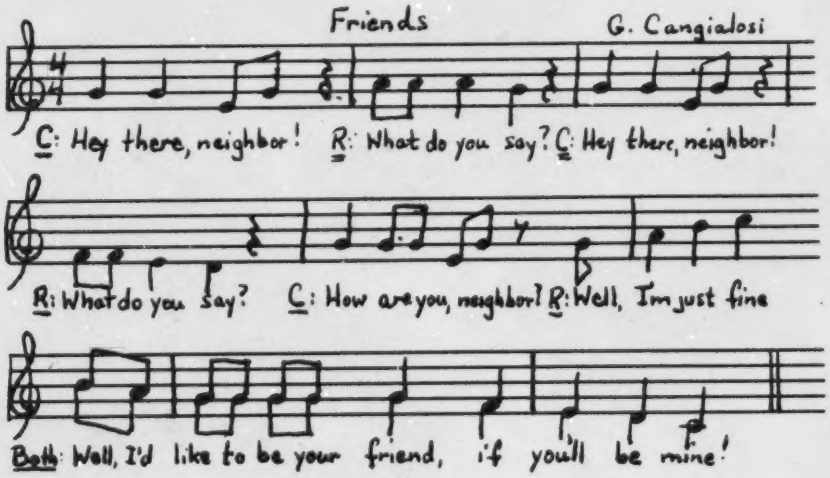
C:	Hey there, neighbor!	R: What do you say?
C:	Hey there, neighbor!	R: What do you say?
C:	How are you neighbor?	R: Well, I'm just fine.
Both:	Well, I'd like to be your friend, if you'll be mine!	

SINGING — CALL & RESPONSE

TITLE: *Friends*

OBJECTIVES:
- The child will build his vocabulary and singing skills.
- The child will increase his ability to remember short song phrases.

MATERIALS:
- "Friends" (or any similar call-response song)


Friends
G. Cangialosi
C: Hey there, neighbor! R: What do you say? C: Hey there, neighbor!
R: What do you say? C: How are you, neighbor? R: Well, I'm just fine
Both: Well, I'd like to be your friend, if you'll be mine!

PROCESS:

1. Explain to your child that you will sing something to him and he will answer with something *different*.
2. Break the song in half and sing the first two lines with their identical responses. Practice this a couple of times, then go on the the second half.
3. At first, just teach the child the response to the third line and sing the fourth line by yourself. After he is familiar with the song, indicate by a nod or a gesture that he should join you for the last line of each verse.

VARIATIONS: Here are two additional verses. You can add more.

C: Hey there, friend! R: Well, what's your name?
C: Hey there, friend! R: Well, what's your name?
C: My name is _____. R: Well, mine is _____!
Both: Well, I'm very glad to meet you; now let's play a game.
C: Hey there, _____. R: What shall we play?
C: Hey there, _____. R: What shall we play?
C: Let's play baseball. R: I'll get my bat.
Both: Well, it's great to have a friend and that is that!

NOTES TO PARENTS:

In this kind of activity, even more than in singing activities, it is very important to create an atmosphere of acceptance for everyone's singing. This is not the time for comments about someone's out-of-tune singing or poor sense of rhythm. Too many non-singing adults are that way today because they heard such comments and criticism when they were children and became too embarrassed even to sing for their own pleasure.

Actual pitches or melodies aren't important in this activity; the goal is to feel comfortable with your singing voices.

SINGING — CREATIVE SINGING

TITLE: *Say It with a Song*

OBJECTIVE: . The child will learn that singing can be an extension of speech and that he can make his own songs.

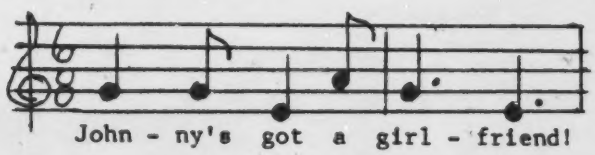
MATERIALS: . None required

PROCESS:

1. Select a convenient time for casual "conversation" in song with your child. At first, you may want to limit it to the two of you; but eventually it could include the whole family, perhaps during a car trip or around the table after dinner.

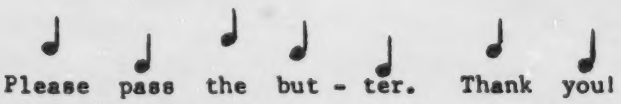
2. Tell your child that for the next few minutes everything you want to say to each other must be sung. If the rest of the family is there, the rule applies to everyone.

3. If you are uncertain about singing tunes, simply use the playground sing-song pattern of "Johnny's Got a Girlfriend," and take off from there.



VARIATIONS:

1. Establish one evening a week when all dinner conversation will be sung. Keep in mind that this can be as simple as:



or as complicated as you want to make it.

2. Try tape-recording some of your singing conversations so that your child can enjoy listening to them at other times.

3. Listen to the opening conversation between Amahl and his mother on the RCA recording of *Amahl and the Night Visitors*. It is so down-to-earth and realistic that it will appeal to both of you. (This whole album provides a very good introduction to opera.)

SUGGESTED SOURCES

BOOKS

Bailey, Philip. *They Can Make Music.* New York: Oxford University Press, 1973.

This is not a collection of songs but a discussion of music with handicapped children. It contains an outstanding section on adapting instruments and activities for use with the physically handicapped.

Fowke, Edith. *Sally Go Round the Sun.* Garden City, N.Y.: Doubleday and Company, Inc., 1969.

Contains 300 songs, rhymes, and singing games.

Glazer, Tom. *Tom Glazer's Treasury of Folk Songs for the Family.* New York: Grosset and Dunlap, 1964.

Jenkins, Ella. *The Ella Jenkins Song Book for Children.* New York: Oak Publications, 1966.

Twenty-six songs and chants, including examples of echo singing and call-and-response songs.

Landeck, Beatrice. *Songs To Grow On.* New York: Edward B. Marks Music Corp., 1950. Also *More Songs To Grow On,* 1954.

These have been recorded by Folkways Records.

Marquis, Margaret Hurley. *Songs for All Seasons and Rhymes Without Reasons.* New York: Edward B. Marks Music Corp., 1968.

A large collection of rhythmic speech activities, simple movement and dance patterns, and instrumental activities for pre-school or primary age children.

Nye, Vernice. *Music for Young Children.* Dubuque, Iowa: William C. Brown Co., 1975.

This is not a collection of songs, but it contains a great deal of invaluable material for anyone interested in pursuing this subject in greater depth.

Seeger, Ruth Crawford. *American Folk Songs for Children* and *Animal Folk Songs for Children.* Garden City, N.Y.: Doubleday & Company, 1967.

These are classic collections of folk song material for all ages.

Wessels, Katharine T. *The Golden Songbook.* New York: Simon and Schuster, 1945.

Contains sixty favorite songs and singing games.

Winn, Marie. *Fireside Book of Children's Songs.* New York: Simon and Schuster, 1966.

RECORDS

Obviously there cannot be a comprehensive listing of children's records; everyone will have his own favorites. These are records which have been extremely successful with both handicapped and non-handicapped children. It is helpful to get catalogs from some of the major companies producing children's records; they contain lists of contents and other descriptive material.

Keep your eyes open — suitable records turn up in some very unlikely places. They make wonderful birthday and holiday presents, and children take great pride in their own collections.

Ella Jenkins. Folkways Records, 43 West 61st St., New York, N.Y. 10023.

All of the Ella Jenkins records are excellent. These are some especially successful ones:

R7652 "This Is Rhythm"
R7760 "Nursery Rhymes — Rhyming and Remembering"
R7664 "You'll Sing a Song and I'll Sing a Song"
R7680 "Rhythm and Game Songs for the Little Ones," Vol. 2
R7546 "This-a-Way, That-a-Way"
R7630 "Early Early Childhood Songs"

Sam Hinton. SC7530 "Whoever Shall Have Some Good Peanuts," Folkways Records, 43 West 61st St., New York, N.Y. 10023.

Delightful, creative use of language and sound effects for old favorites.

Hap Palmer Records. Educational Activities, Inc., Freeport, N.Y. 11520.

The Hap Palmer records were produced with special education and early elementary classes in mind. They are generally excellent, but it is a good idea to listen before you buy them, if you can. Many of the songs are quite fast or complicated and require some preparatory activities.

AR514, AR522, AR521, AR526 "Learning Basic Skills Through Music," 4 Vols.
AR543 "Getting To Know Myself"
AR556 "The Feel of Music"
AR576 "Witches Brew" (especially for language development)
AR545 "Homemade Band"
AR527 "Mod Marches" (no singing, just up-tempo, rhythmic march music)

Peter, Paul, and Mary. WS1785 "Peter, Paul and Mommy," Warner Bros. Records.

Try "The Zoo Song" and "Boa Constrictor."

Sesame Street Records (Children's Television Workshop). CTW22068 "Bert and Ernie Sing-Along"

Lots of old favorites. Be sure to try "A Very Simple Dance."

Carole King. SP77027 or PE34955 "Really Rosie," ODE Records

This is the sound track for the TV special and contains a number of Maurice Sendak's books set to music, including "Alligators All Around," "Pierre," and "Chicken Soup with Rice." Words are included for all the songs. This is also available in paperback form with all the dialogue and piano arrangements for all the songs.

SOME HELPFUL CATALOGS

Children's Music and Book Center, Inc., 5373 West Pico Blvd., Los Angeles, Ca. 90019.

This catalog is very comprehensive and contains good descriptions of all materials listed. It is subdivided into categories such as Early Childhood, Dance, Special Education, Reference, etc., and makes available materials from a large number of publishers and record companies.

Educational Activities, Inc., Freeport, N.Y. 11520.

This catalog includes filmstrips and other materials in addition to records. There are descriptions of all records and a listing of their contents. Hap Palmer records are available through this company.

Folkways Records, Inc., 43 West 61st Street, New York, N.Y. 10023. *Children's Record Listing.*

This is mainly a price list divided by categories, but you will also receive descriptive material on new releases from time to time. All of the Ella Jenkins records are available from Folkways.

VISUAL ART

INTRODUCTION

Art is a natural form of expression for children. Through art, children communicate their perceptions of the world about them. Through art, they can organize and reflect upon their thoughts, feelings, and experiences.

Art is a way of stimulating your child's imagination and creativity. Together, you and your child can explore and discover the world about you. New understandings result from your child's interpreting this world through art activities.

In all of these activities, your child will be developing visual and tactile perceptual skills, as well as coordination and manipulative skills. It is important to work with a variety of art materials. It is also important to provide the opportunity for your child to work repeatedly with each medium to enable him to develop skill and pride in his work.

It is not necessary to have artistic talent to become involved in these activities. Success can be measured in many ways. For some children, success is the joy of a completed piece of art work; for others, success lies in their response to the art materials through the creative process.

Children are very proud of their creations. Be sure to display your child's work. This can contribute greatly to your child's self-confidence. Children also love to talk about their art work. Their pictures can serve as a spring-board for building communication skills. Encourage other family members to become involved in these activities; this will provide an opportunity for the family to share and communicate in new and meaningful ways.

Developed by
Susan Michal
ARTS Team Member (Visual Art)

TIMING OF VISUAL ART ACTIVITIES

The amount of time for each visual art activity will vary according to the child's ability, interest, and involvement in the activity. The duration for each activity also depends upon the amount of time you will be able to work with your child. When time is limited, it is better to space the activity over several days so that your child will not feel rushed to complete the activity in one session. You can aid your child in meeting the challenge of the art activities by planning the time; setting up a work area; and, most of all, supporting your child in his creative experience.

SETTING UP THE WORK AREA

A kitchen table or card table can accommodate the child, parent, or other family members. This area should be well protected by covering the table top and floor with layers of newspaper. When the activity is completed, assist the child in cleaning up the area, storing the materials, and setting aside the completed artwork to dry. When dry, place and/or display the completed piece of artwork in a safe area which will be nonetheless in plain view.

There could be an area designated for the collection of art materials. These materials can be sorted, placed in labeled boxes, and stored for future use.

ART FORM: VISUAL ART

NOTES TO PARENTS:

This activity provides a wonderful way of sharing events in the child's life with family and friends. Frequently children who are reluctant to talk, open up when talking about their own pictures.

INTERPRETIVE DRAWING

TITLE: *All About Me Book*

OBJECTIVES:
- The child will recall personal experiences and arrange them in a sequence of events.
- The child will make a personal book.
- The child will translate from the written word to a visual image.

MATERIALS:
- Three or four sheets of construction paper (9x12 or 18x24), folded in half and stapled together along the fold line
- Stapler and staples
- Pencil and eraser
- Non-toxic crayons, felt tip markers, or tempera paints

PROCESS:
1. Help the child decide on a topic for the book, such as:
   An Adventure
   A Sports Activity
   A Vacation Trip
   A Holiday Celebration
   A Family Activity
2. Help the child recall the sequence of events for the chosen activity and decide on captions which can be used in the book.
3. Have the child write each caption at the bottom of a page.
4. Discuss each caption with the child.
5. Let the child illustrate each page above the caption.
6. Have him make a cover for the book.

EXTENSIONS:
1. Make a blank book. As a family, decide on the topic of the book. Each member of the family will caption and illustrate a page of the book.
2. Have the child pantomime each caption. This option would be especially good for the visually impaired child.

ART FORM: VISUAL ART

NOTES TO PARENTS:

Most children enjoy looking at themselves in a full length mirror. This activity gives the child an opportunity to make a lifesize portrait of himself and is especially good for the child who has difficulty drawing.

Because the child may feel proud of his portrait, it could be displayed on the door of his room.

Frequently children who are reluctant to talk openly will discuss their self-portraits.

INTERPRETIVE DRAWING

TITLE: *A Lifesize Me Door Poster*

OBJECTIVE:
- The child will recognize the parts of his body through creation of a life-sized portrait.

MATERIALS:
- Large wrapping paper or bulletin board paper cut 1-2 feet longer than the height of the child
- Masking tape
- Non-toxic crayons
- Pencil
- Non-toxic felt tip markers or tempera paint with brush

PROCESS:
1. Lay the paper flat on the floor. Have the child lie down on the paper so that you can trace around him with a crayon. *Or* tape the paper to a door, using masking tape. Have the child stand against the paper and trace around him with a crayon.

   Be careful to avoid contact between the crayon and his clothing.

2. Help the child recall his features, body parts, and clothing. A mirror may help him to be specific.

3. Have the child fill in the outline of his body, using crayons, markers, or paint.

4. The child may write a title or caption on his portrait.

EXTENSIONS:
1. The child can add a background to his self-portrait.

2. The child can write a short story or a simple autobiography to tape onto the self-portrait.

3. With help, the child can outline another member of the family and fill in the necessary features, title, and/or caption.

ART FORM: VISUAL ART

NOTES TO PARENTS:

This activity is suggested for the child who is learning or who has just learned his color words. It stimulates the child to recall color object relationships.

INTERPRETIVE DRAWING

TITLE: *Color/Object Relationship Book*

OBJECTIVES:
- The child's understanding of colors and color words will be reinforced.
- The child will explore the relationship between an object and its color.
- The child will make a book in which each page is labeled with the color word and the drawing of its corresponding objects.

MATERIALS:
- White construction paper (12x18), 10 sheets
- Non-toxic crayons (red, yellow, blue, orange, green, purple, brown, black)
- Stapler and staples
- Magazines
- Scissors
- Empty cereal, shirt, or shoe box

PROCESS:
1. With your child, collect easily recognizable pictures of colored objects from magazines. (These may be mounted on paper if desired.) Place pictures in the color collection box for future use.
2. With your child, discuss the fact that color is all around us. Start with a few examples of child's clothing, objects in the room, and objects outside.
3. Write one color word on the top of each piece of construction paper. The remaining two pieces will be made into the front and back cover of the book..
4. Assemble and staple the pages together to make the book.
5. Have the child use his crayons to draw objects whose colors correspond to the colors on the top of each page.
6. If the child appears to have difficulty deciding on an object, have him look through the color collection box for ideas.
7. Encourage the child to express verbally the color/object relationships in his book.

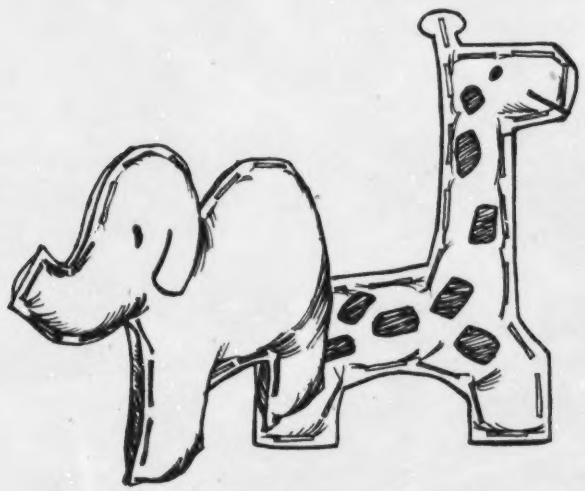
EXTENSION: The child could illustrate a colored object which corresponds to each letter of the alphabet.

NOTES TO PARENTS:

Because this activity involves making two sides of an animal, it could serve as an introduction to working in clay or other three-dimensional media.

This activity could be used in conjunction with the "Be an Animal" dance/movement lesson, either as a follow-up or as a stimulus for the pantomine.

If the child is unable to use scissors, cut so there are two sheets of the same size paper. Have the child decorate the top side of one piece and the bottom side of the second. Help the child staple both pieces together along the top edges. Together tear newspaper into strips, crumple, and stuff into the body of the animal. Close up the body by helping the child to staple along the bottom edge.



IMITATIVE/INTERPRETIVE DRAWING

TITLE: *Stuffed Paper Animals*

OBJECTIVES:
- The child will be able to recognize and draw the distinguishing shape and features of specific animals.
- The child will practice cutting skills.

MATERIALS:
- Large sheet of sturdy wrapping paper *or* large grocery bag
- Scissors
- Stapler and staples
- Straight pins (2 or 3)
- Newspaper
- Non-toxic felt tip markers, crayons, or tempera paint

PROCESS:

1. Have the child choose the type of animal he will make. Help him recognize the basic shapes (square, rectangle, circle, triangle, and diamond) and visual characteristics of the animal. (It may be helpful to have a book with pictures of animals to show the child.)

2. If using wrapping paper, fold the sheet in half so there are two layers of paper and lay them flat on the table. If using a grocery bag, lay it flat on the table.

3. Have the child use a pencil or crayon to draw the shape of the animal's front on the *top* side of the paper.

4. Using non-toxic crayons, felt tip markers, or tempera paint, have the child decorate the front of the animal and allow it to dry thoroughly.

5. Before cutting, pin the two layers of paper together in the center.

6. Have the child cut out the animal shape.

7. Turn the animal over, paint the other side, and let it dry.

8. Help the child to staple both sides of the animal together along the top edge and sides.

9. Remove the pins.

10. Tear newspaper into small strips and crumple into balls for stuffing.

11. Through the open bottom of the body, carefully stuff newspaper into the animal. Finish by stapling along the bottom edge. The animal should now resemble a paper pillow.

EXTENSIONS:

1. Create a whole zoo or farm of animals which can be lined up on a shelf or hung with string on a wall or from the ceiling.

2. Attach a string to the top of the animal and it becomes a puppet around which your child can create a skit. The atmosphere of the skit can be enhanced by appropriate music.

NOTES TO PARENTS:

It is very important that the concrete of the sidewalk be smooth and dry.

This activity is especially good for children who have trouble with fine motor coordination, for the drawing can be very large and need not be "exact" to be pleasing.

This activity is especially suitable for visually impaired children.

Your child may feel very proud of his work as passersby admire it.

You may want to photograph your child with his picture.

SELF CONCEPT — BASIC DRAWING

TITLE: *Sidewalk Chalk Pictures*

OBJECTIVES:
- The child will develop the ability to draw on a large surface.
- The child will continue to develop large and fine motor control.

MATERIALS:
- An area of *smooth, dry* concrete sidewalk
- Multicolored sticks of chalk
- Folded newspaper
- Paper or plastic cup containing (2-3) water-soaked paper towels
- Dry paper towels (2)

PROCESS:
1. Select the section of sidewalk to be the "canvas."
2. It might be helpful to discuss the topic of the chalk picture with your child before he begins; e.g., "What do you like to do?" "Tell me about your friends." You might find it best to allow your child to simply enjoy combining colors on the large textured surface.
3. Fold the newspaper so that the child can kneel down on it to protect his knees and clothing.
4. Have the child make his chalk picture. Than have him title, sign, and date it.
5. Put the chalks in their container, pick up the newspapers, and clean the child's hands with the paper towels.

EXTENSION: Chalk drawings can be very striking when done on black construction paper, and, of course, you can keep drawings done on paper.

NOTES TO PARENTS:

Texture is the visual and/or tactile feel of a surface. Through careful examination and touching of a textural surface, a child's visual and tactile senses are developed. These senses are strengthened by the reproduction of these textures on paper in the art process known as crayon texture rubbings. As the child's familiarity and experience with different textures increases, his vocabulary of descriptive textures will increase. Descriptive vocabulary could include: smooth, soft, rough, coarse, hard, bumpy, sharp, and gritty.

This is an especially good activity for the visually impaired child, for he can feel the textures before making the rubbings.

Children who have difficulty controlling their hand movements to write or draw can create very pleasing works of art using this technique.

If the child has difficulty holding the paper over the textured surface, use a few pieces of masking tape to secure the paper on the surface.

AWARENESS OF TEXTURE — PRINTMAKING

TITLE: *Crayon Texture Rubbings*

OBJECTIVES:
- The child will recognize and differentiate various textures.
- The child will develop a vocabulary which relates to textures.
- The child will carefully examine and touch textural surfaces and then reproduce these textures on paper.

MATERIALS:
- Non-toxic wax crayons, thin drawing paper, construction paper (optional)

PROCESS:
1. Look around you (indoors and outdoors) and help the child discover and locate different types of textures on walls, floors, vents, grills, windows, tree trunks, etc. Encourage the child to describe the textural quality of each surface.
2. Help the child place the drawing paper over the textured surface.
3. To transfer the texture onto the paper, hold the wax crayon on its side and rub the crayon over the paper-covered textured surface.
4. Talk to your child about the differences among the various textures.
5. Help the child label the rubbings.
6. The textures can be made on different sections of the paper or may be overlapped. You may want to mount the rubbings on construction paper.

EXTENSION: Discover unusual textures by going for a walk outdoors and making rubbings along the way. Label the rubbings and share with others. Make a collage with different types of rubbings.

ART FORM: VISUAL ART

NOTES TO PARENTS:

This activity is suggested for the child who has difficulty cutting with scissors. The paper collage enables the child to discover and work with a variety of textured papers which can be easily torn and glued onto cardboard.

AWARENESS OF TEXTURES — COLLAGE

TITLE: *Textured Paper Collage*

OBJECTIVES:
- The child will recognize and differentiate among various textures of paper.
- The child will select several different textured papers to create a composition using collage technique.
- The child will practice cutting, tearing, and pasting skills.

MATERIALS:
- One piece of cardboard (shirt box, cereal box or other)
- Non-toxic glue
- Non-toxic crayons or felt tip markers
- Scissors
- Assortment of gathered materials which could include:
  - bits of wrapping paper
  - different textured papers
  - scraps of newspapers, magazines, telephone book pages, etc.

PROCESS:
1. Set aside an area or a box for the collection of collage materials.
2. Help the child gather materials to be placed in box for storage.
3. Have the child arrange the gathered and torn pieces of paper on the cardboard. Encourage the child to try different arrangements on the cardboard before choosing the final composition.
4. Glue the papers onto the cardboard and allow to dry thoroughly.
5. Add any details with crayons or felt tip markers if desired.

EXTENSIONS:
1. Follow the same procedure using found objects, such as string, buttons, fabric, foil, corrugated cardboard, paper clips, etc.
2. Make a nature collage by going for a walk outdoors and gathering materials from nature such as grasses, weeds, roots, bark, pebbles, dried flowers, etc. Arrange these items on a piece of sturdy cardboard, glue them down, and allow to dry thoroughly.

ART FORM: VISUAL ART

NOTES TO PARENTS:

This is a simple printmaking activity. The results are always different due to the amount of paint or ink and pressure used on both pieces of paper. The completed prints are interesting and unusual.

PRINTMAKING

TITLE: *Monoprints*

OBJECTIVES:
- The child will learn a simple printmaking procedure.
- The child will become aware of the different and unusual designs created through the monoprint process.

MATERIALS:
- Two sheets (same size) of finger paint or construction paper
- Non-toxic tempera paint (assorted colors *or* tubes of non-toxic waterbase printing ink, assorted colors)
- Brush(es)
- Paper or plastic cup half-filled with water
- Four 1" pieces of masking tape, rolled
- Newspaper

PROCESS:

1. Place the four pieces of masking tape in the four corners of one sheet of the construction paper.
2. Turn this paper over onto a sheet of newspaper so that the taped corners adhere and keep the paper in place.
3. Making sure the surface of the paper remains *wet*, have the child paint a picture or design using one or several colors of paint or ink.
4. While the painted surface is wet, help the child to lay carefully the second sheet of construction paper directly over the painted sheet of paper so that both pieces line up.
5. Help the child rub his hands over the surface of the construction paper. This rubbing process will transfer the paint or ink onto the second sheet of construction paper.
6. Lift up the top sheet of paper which has the transferred design, and allow to dry on newspaper. This process may be repeated several times.
7. Your child may desire to paint or draw on the dried paints.
8. Help the child clean up the work area and store the art materials.
9. Discuss with your child which prints he likes best and why.
10. Have the child select one or two prints to display.

NOTES TO PARENTS:

All printmaking activities are especially good for children who have difficulty drawing. The results can be very professional. Printmaking allows the child to repeat and alter his work, concentrating on composition rather than on making an accurate picture.

The greater the contrast between the background paper and the color of paint, the more striking the result will be.

AWARENESS OF PATTERN — PRINTMAKING

TITLE: *Vegetable Stamp Prints*

OBJECTIVES:
- The child will become aware of repeated shapes and their patterns.
- The child will learn basic printmaking techniques.

MATERIALS:
- Colored construction paper for background
- Newspaper
- Non-toxic tempera paint (assorted colors)
- Brush(es)
- Paper towels
- One or two types of available bits or ends of vegetables such as: potatoes, carrots, green peppers, mushrooms, cucumbers, etc.
- Inking plate (a piece of cardboard, styrofoam meat tray, disposable pie tin)

PROCESS:

1. Cover the table and floor with old newspaper.
2. Cut a piece of the vegetable for the child and place it on a paper towel so that moisture will be absorbed.
3. Have the child dip a brush into tempera paint and apply a small amount to the surface of the vegetable. If using ink, squeeze a small amount of the ink onto a piece of cardboard, styrofoam meat tray, or disposable pie tin. Use a brush to apply the ink to the surface of the vegetable.
4. With the vegetable in his hand, have the child carefully and firmly place the painted side on the construction paper.
5. To prevent smearing of the paint, have the child carefully lift the vegetable from the paper while the other hand is holding down the paper.
6. Repeat this process several times to get desired effects. Try repeated and overlapping shapes and combine them into an overall pattern.

7. To change the color of the paint, wash the vegetable in cold water and gently press dry with a paper towel.

8. Allow finished print to dry while cleaning up the work area and storing paint and brush.

9. Talk to your child about his prints. What does he like best about them? Repeat this activity at another time and encourage the child to make this print even more to his liking.

NOTES TO PARENT:

The child may wish to make two or three cardboard string stamps so that he can print in several colors. Remember to allow paints to dry thoroughly when overlapping different colors.

AWARENESS OF PATTERN — PRINTMAKING

TITLE: *String Prints*

OBJECTIVES:
- The child will learn a simple printmaking process.
- The child will become aware of repeated shapes and their patterns.

MATERIALS:
- Cardboard (to be cut into 3" squares)
- String (heavy strength)
- Non-toxic glue
- Non-toxic tempera paint (assorted colors)
- Brush(es)
- Paper or plastic cup half-filled with water
- Construction paper and newspaper
- Brayer (a roller for spreading the ink on the printing plate)
- Inking plate (a piece of cardboard, styrofoam meat tray, disposable pie tin)

PROCESS:

1. Cover the table and floor with newspaper.
2. Cut a small piece of cardboard approximately 3" square.
3. Have the child cut a piece of string and carefully glue it onto the cardboard to create a picture or design.
4. Allow the glue to dry.
5. Have the child brush paint or ink over the string area, *or* with a brayer (roller), spread paint or ink out on a larger piece of cardboard (printing plate) or styrofoam meat tray, and have the child press the stamp on the painted/inked surface to absorb the paint.
6. To transfer the design, have the child firmly press the paint/ink-covered string stamp onto paper.
7. Have the child repeat this process several times to get desired effects, to see repeated and overlapped shapes, and to combine into an overall pattern.
8. Allow completed prints to dry while cleaning up the work area and storing art materials.

EXTENSION: Have the child glue and wrap string around a cardboard tube (paper towel, toilet paper, wrapping paper). The child will paint or ink the string-covered tube and roll a design across the paper.

NOTES TO PARENTS:

The inking and printing of the textured design plate may have to be repeated several times to achieve a clear and satisfying print.

AWARENESS OF TEXTURE — PRINTMAKING

TITLE: *Multitextured Printing*

OBJECTIVES:
- The child will become aware of different textures in the environment and learn a printmaking technique.
- The child will continue to develop large and fine motor control.

MATERIALS:
- Scrap materials such as corrugated cardboard, fabric, buttons, yarn, doilies, etc.
- A piece of cardboard for the background
- An inking plate (styrofoam meat tray, disposable pie tin)
- Brayer (a roller for spreading ink on printing plate)
- One tube of non-toxic, waterbase printing ink
- Inking plate (piece of cardboard, styrofoam meat tray or disposable pie tin)
- Newspaper
- Construction paper or pieces of fabric

PROCESS:

1. Cover the table and floor with newspaper.
2. Have the child arrange the textured objects on a piece of cardboard and glue them in place.
3. Have the child squeeze a small amount of ink (approximately 1") from the tube onto the printing plate, which could be a piece of cardboard, styrofoam meat tray, or disposable pie tin.
4. With the brayer, have the child roll the ink on the inking plate so the ink is smoothly spread.
5. Have the child roll the inked brayer over the textured design several times, covering the entire surface with ink.
6. Have the child place a piece of paper or cloth over the inked textured surface, press gently with palms of hands and rub with fingers over the surface until the ink is transferred to the paper or cloth.
7. Have the child carefully pull back a corner of the paper or cloth to see whether the textured design is properly reproduced. If it is not properly reproduced, more rubbing is needed.
8. When the desired result has been achieved, remove the finished print from the inking plate, place on newspaper, and allow to dry thoroughly.
9. Help the child clean up the work area and store the art supplies.
10. Display a completed print.

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ART FORM: VISUAL ART

NOTES TO PARENTS:

This activity is to be done in conjunction with the drama activity "Masks," found on page 21.

INTERPRETIVE DRAWING/COLLAGE

TITLE: *Making Masks*

OBJECTIVES:
- The child will be able to recognize and indicate specific emotional facial expressions.
- The child will make a simple hand-held mask.

MATERIALS:
- Paper plate (heavy strength or 2 plates glued together)
- Scissors
- Non-toxic glue
- Tape
- One of the following: tongue depressor, popsicle stick, ruler, pencil, or strip of cardboard
- Any available material such as scraps of colored construction paper, fabric, yarn, aluminum foil, non-toxic felt tip markers, crayons, tempera and watercolor paints

PROCESS:
1. Explain to the child that a mask is used to put on a different face and that a paper plate will be used to make the mask.
2. Have the child choose the person, animal, or fantasy creature whose mask he wants to make. The character may be pleasant or unpleasant. Discuss the expression the character should have (sad, angry, happy, etc.).
3. Decorate the mask, using available materials.
4. Tape the tongue depressor (or other type stick) to the back of the mask.

EXTENSION: Make another mask which represents a different emotional expression.

NOTES TO PARENTS:

It is often easier for children to begin with something they can feel inside, such as making a face which they have not stopped to think about or choose, rather than beginning by choosing an idea of a character or an emotion.

VARIATIONS:
1. Ask your child to make a face, then to exaggerate that face.
2. Have the child describe the character making that face.
3. Ask the child to walk and gesture as that character might. From here you could make an interesting mask and create a short skit to dramatize.

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NOTES TO PARENTS:

Included here are several simple ways to make puppets with materials found around the house. The making of a puppet is but the first step toward dramatic play with puppets. See the puppet activities in the drama section.

A child who makes a puppet projects on it something of himself. As the child uses the puppet, he realizes a sense of being in control. There is a heightened awareness of power to do, to know, and to make things happen. Puppets free children to express themselves. You may find that you both communicate especially well through puppets.

If your child is unable to move his hand to control the puppet, you can stuff the paper bag with crumpled newspaper, twist, and fasten the bottom closed.

INTERPRETIVE DRAWING/COLLAGE

TITLE: *Making Puppets*

OBJECTIVES:
- The child will recognize facial features and make a puppet with those features.
- The child will learn how to make several different types of puppets.

I. Paper Bag Puppets

MATERIALS:
- Paper bag (lunch size)
- Non-toxic glue
- Any available materials: scraps of colored paper, fabric, yarn, foil
- Non-toxic crayons, non-toxic tempera paints, or non-toxic watercolors
- Crumpled newspaper for stuffing
- Large rubber band
- Pencil, ruler, or stick
- Multicolored construction paper

PROCESS:

1. Lay bag flat on the table.
2. Review the parts of the face and body with the child.
3. Ask the child whether body parts are to be included.
4. Have the child use art materials to add features. Construction paper can be glued and folded to project outward from the bag.
5. If using glue to attach the materials, wait for it to dry thoroughly before slipping hand into the bag.

II. Folded Paper Puppets

MATERIALS:

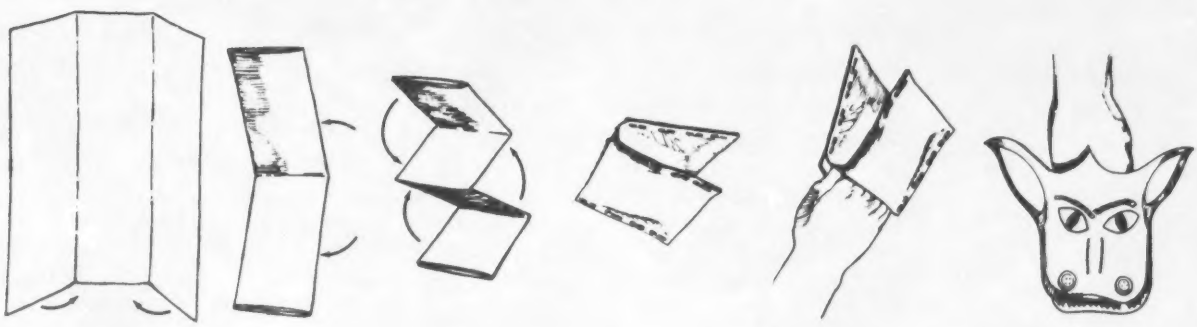
- Construction paper (approximately 9x12) or legal paper
- Pencil
- Tape or stapler
- Non-toxic crayons, non-toxic felt tip markers
- Optional: household glue (non-toxic) and scraps of colored construction paper

NOTES TO PARENTS:

This procedure reinforces your child's ability to follow sequential directions.

PROCESS:

1. Have the child fold the paper lengthwise into thirds. (A)
2. Fold the paper in half. (B)
3. Have the child fold each end back and staple or tape the sections together. (C and D)
4. Have the child put his hand in the "puppet" to try it out. (E)
5. Review the parts of the face with your child and help him choose a character for his puppet.
6. Have the child decorate the puppet. (F)
7. Repeat this activity, creating different characters. This will help him review the paper-folding steps.



A B C D E F

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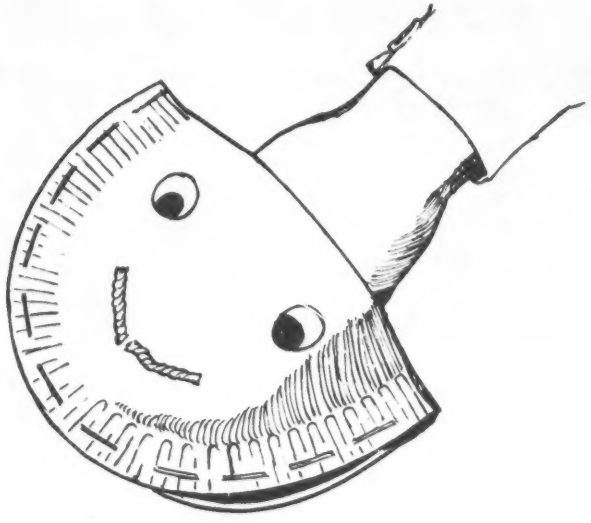
III. Paper Plate Puppets

MATERIALS:
- Two paper plates
- Scissors
- Any available materials: scraps of colored paper, fabric, yarn, and/or foil
- Non-toxic crayons, felt tip markers, or tempera paints
- Non-toxic glue

PROCESS:

1. Fold one paper plate in half.
2. Cut the second plate in half.
3. Along the half-circle edge, staple a half paper plate to the top of the folded paper plate. Do *not* staple on the fold line.
4. Staple the remaining half paper plate to the bottom of the folded paper plate.
5. Have the child insert four fingers in the top pocket and the thumb in the bottom pocket to see how the puppet opens and closes its mouth.
6. Have the child choose a character and/or a facial expression for his puppet and have him decorate the puppet.



NOTES TO PARENTS:

Clay is an exciting medium for the child to explore. Through careful examination and handling of clay, the child's visual and tactile senses are developed. These senses are strengthened through the introduction of vocabulary words which describe the many ways in which clay is manipulated.

The child will have an opportunity to explore the clay and to learn its possibilities and limitations while developing his large and fine motor control.

This activity is especially good for the visually impaired child who can feel the shapes, forms, and textures he creates.

CLAY

TITLE: *Exploring Clay*

OBJECTIVES:
- The child will explore clay.
- The child will learn vocabulary words which describe the many ways of working with clay.
- The child will continue to develop large and fine motor control as he manipulates the clay into various shapes and forms.

MATERIALS:
- Non-toxic waterbase clay which can be air-dried at room temperature

PROCESS:
1. Give the child a ball of moist clay (approximately the size of an orange).
2. Allow the child time to explore the clay and discover its potential.
3. Guide the child in responding to the following vocabulary words which describe the clay process. The vocabulary words are: pinch, pull, pound, roll, squeeze, stretch, bend, twist, coil, pat, poke, knead, and break apart.

   Encourage the child to form the clay into a ball between each vocabulary word.
4. Encourage the child to make a shape or form (design, person, animal or object).
5. Texture may be added by using the dull point of a pencil, flat toothpick, or side of a popsicle stick.
6. Allow the clay piece to air-dry at room temperature.

EXTENSION: Have the child make several clay animals (zoo, farm, jungle, pets) to create a group scene. This could stimulate the child's verbal expression.

ART FORM: VISUAL ART

NOTES TO PARENTS:

This activity enables the child to create a simple decorative object for the home while developing fine motor control.

CLAY

TITLE: *Clay Pinch Pots*

OBJECTIVES:
- The child will make a simply clay pinch pot.
- The child will continue to develop fine motor control.

MATERIALS:
- Non-toxic waterbase clay which can be air-dried at room temperature

PROCESS:

1. Give the child a ball of moist clay (approximately the size of an orange).
2. Have the child knead the clay so that it is workable.
3. Ask the child to form the clay into a ball and hold it in the palm of one hand so that the thumb and fingers cup the clay.
4. With the other hand, have the child carefully press his thumb into the middle of the ball while gently rotating the clay ball in the palm of his hand.
5. Have the child use his thumb and fingers of his free hand to pinch or form the wall of the pot. It is *important to note* that the wall should not be too thin or it will be easily punctured.
6. If a decoration is desired, help the child carefully use the dull point of a pencil, a flat toothpick or side of a popsicle stick to make small indentations along the top rim and sides of the pot.
7. Allow the pinch pot to dry at room temperature.

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